DOCUMENT RESUME

ED 125 930 SO 009 307

AUTHOR	Weismann, Donald L.; Wheeler, Joseph F.
TITLE	Why Draw? A Conversation about Art.
INSTITUTION	National Humanities Faculty, Concord, Mass.
PUB DATE	74
NOTE	50p.; For related documents, see ED 085 753, ED 085 762, and SO 009 304-308 and 353
AVAILABLE FROM	Chandler and Sharp Publishers, 5609 Paradise Drive, Corte Madera, California 94925 ($1.00)
EDRS PRICE	MF-$0.83 Plus Postage. HC Not Available from EDRS.
DESCRIPTORS	Aesthetic Education; Art; *Art Appreciation; Art Education; *Freehand Drawing; *Humanistic Education; *Humanities; Interviews; *Painting; Secondary Education

ABSTRACT

This publication contains a conversation about art and drawing between a university professor of arts and a former director of a public school cultural arts program. As part of the National Humanities Faculty Why Series, the book is intended to help students, teachers, and citizens maintain and improve their intellectual vigor and human awareness and to help them reflect on the purpose, methods, and usefulness of a wide range of human endeavors. The dialogue focuses on drawing as a personal experience of great richness and as an aspect of mankind's ceaseless need to externalize, to trap the fleeting experience. The nature of art, its preciousness, its unpredictability, and its power to endure are discussed. The art of Donatello, Pollock, Chartres, and paintings by Illinois farm wives are studied. The conversation also includes a discussion about art history and its role in the high school curriculum. A bibliographical note cites resource materials that are useful to teachers and students interested in drawing. (Author/RM)

****
* Documents acquired by ERIC include many informal unpublished *
* materials not available from other sources. ERIC makes every effort *
* to obtain the best copy available. Nevertheless, items of marginal *
* reproducibility are often encountered and this affects the quality *
* of the microfiche and hardcopy reproductions ERIC makes available *
* via the ERIC Document Reproduction Service (EDRS). EDRS is not *
* responsible for the quality of the original document. Reproductions *
* supplied by EDRS are the best that can be made from the original. *
****

ED125990

WHY DRAW?

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY.

A CONVERSATION ABOUT ART WITH
DONALD L. WEISMANN CONDUCTED BY JOSEPH F. WHEELER

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL BY MICROFICHE ONLY HAS BEEN GRANTED BY
G. D. Rowblatt
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE NATIONAL INSTITUTE OF EDUCATION. FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER."

SP009307

The National Humanities Faculty Why Series

2

TITLES IN THIS SERIES

Why Talk?	Walter J. Ong and Wayne Altree
Why Read & Write?	Harry Berger, Jr., and Louis E. Haga
Why Re-Create?	Burton Raffel and Vincent J. Cleary
Why Pop?	John Cawelti and Don F. Rogerson
Why Remember?	Erich Gruen and Roger O'Connor
Why Belong?	James Peacock and Carol Ball Ryan
Why Judge?	William J. Bennett and William L. Bennett
Why Pretend?	Errol Hill and Peter Greer
Why Draw?	Donald L. Weismann and Joseph F. Wheeler

Foreword to the Series

This conversation bears a simple title: *Why Draw?* Yet taken together, this and the other conversations in this series illuminate one overriding question: What does it mean to be human?

Of course there are no final answers to that question, yet there are hard-won understandings and insights available to us from many sources, past and present. We all too often fail even to ask the question. Thus we ignore the help available and fail to become more human, more compassionate, more decent than we are.

At a time when our problems are so many—racism, poverty, pollution, crime, overpopulation, to name a few—we hold that all who care about education are compelled to re-examine what is taught and why. We believe that the problems will not be solved without getting at the larger question underneath them: What does it mean to be human?

The NHF WHY SERIES, then, reflects the concern of the National Humanities Faculty for the full range of humanistic questions. These questions involve but are not limited to the subjects in the curriculum that traditionally comprise the humanities: English, social studies, music, art, and the like. Indeed, they embrace the purpose of education itself.

In this series, the titles range from *Why Belong?* (human culture) and *Why Remember?* (history) to *Why Pretend?* (drama) and *Why Dream?* (myth). Each presents a transcribed conversation between two people—one an authority in the study or practice of a particular branch of the humanities, the other a person experienced in the hard realities of today's schools. In these informal yet searching dialogues, the conversationalists are rooting out fundamental questions and equally fundamental answers not often shared with students of any age. They are the vital but often unspoken assumptions of the delicate tapestry we call civilization.

These conversations are designed for the learner who inhabits us all—not only the student but the teacher, administrator, parent, and concerned layman. We hope they will offer new insights into our inescapable humanity.

A. D. Richardson, III
Director
National Humanities Faculty

THE NATIONAL HUMANITIES FACULTY WHY SERIES

WHY DRAW?

a conversation about art with

Donald L. Weismann

conducted by

Joseph F. Wheeler

Chandler & Sharp Publishers, Inc.
San Francisco

6

About The National Humanities Faculty

The NHF provides outstanding humanists from the world of the humanities, arts, and sciences as consultants to schools. The program was founded by Phi Beta Kappa, the American Council on Education, and the American Council of Learned Societies under grants from the National Endowment for the Humanities (although the findings, conclusions, etc., do not necessarily represent the view of the Endowment) and various independent foundations. Inquiries are invited: The National Humanities Faculty, 1266 Main Street, Concord, Massachusetts 01742.

©Copyright 1974 by The National Humanities Faculty
Library of Congress Catalog Card Number 74-14125
Printed in the United States of America

Introduction to the Conversation

That man has an irresistible impulse to draw, to cover all blank spaces with imperishable or not so imperishable images, to leap with his pencil from the tangible world to the divine abstraction, can be testified to by any custodian of public toilets. No hesitancy of doubted taste or skill holds back the lavish outpouring, not even the knowledge that forces of ordered emptiness are lining up abrasives and detergents to obliterate the whole thing. The urge is universal, coexistent with man from Paleolithic caves to subway cars. The question is how to keep people from drawing, not how to propel them into it. Except, of course, in class. When I was in school more marvelous drawings were made in geography books than in art. Drawn to be erased. Perhaps art's long association with the sacred and secret has made it flourish best where encouraged least!

But to speak only of its ornate and passionate nature is to ignore an equally universal part of art contained in the adage that a picutre is worth 10,000 words. For people who don't have nearly that many words a picture is invaluable. Historians, machine makers, map makers ancient and modern, buriers of treasure, people lost in the woods. "Here is the Pine Tree. Turn left at the water hole." A stick draws it in the dust and it can be remembered, when words would slip away."Join A to B in a line with CD." Bookcase makers and barbecue assemblers depend almost grotesquely, as does our whole industrial world, on drawing. Nothing, no object is made but it begins with the vision of the draftsman on the drawing board.

Yet whether for pleasure or work, drawing is an agonizing process. It is an act of incarnation, a bringing down from the clouds of infinite possibility a finite form, always a disappointment, always a compromise. Discouragement is understandable. The remarkable thing is that drawing continues, a testimony to human hopefulness.

Few people have the right to speak with authority about drawing. Donald Weismann has won that right. Obsessed by drawing since childhood, always seeing the world in double guise, chaotic confusion and abstracted clarity and beauty, he is a professional. This has little to do with the degree he holds from Ohio State University or his appointment as University Professor in the Arts, The University of Texas at Austin, and much to do with his constant search through painting and drawing for the telling moment. It has less to do with the high esteem in which he is held by his colleagues and more to do with the tenacity and wit of his pursuit of drawing, alone, and in the company and through the imagination of devoted students. He has thought deeply, revised and corrected ruthlessly, until what he has discovered about the illusive art of drawing is distilled both by a picture and by words into accessibility.

In this conversation we have the benefit of this distillation. Weismann speaks eloquently about drawing both as a personal experience of great richness and as an aspect of mankind's ceaseless need to externalize, to trap the fleeting experience. Perhaps more importantly he speaks about the whole nature of art, its preciousness, its unpredictability, its power to endure.

With Joseph F. Wheeler, formerly Director, Cultural Arts, Tacoma Public Schools, and now consultant to the Washington State Arts Commission, he moves easily and trenchantly from Donatello to Pollock, to Chartres, to paintings by Illinois farm wives, finding and revealing to us in a word the significance for our own experience by these diversities. He teaches us, as teachers should, by startling leaps of thought, tying distant alien things together with our humanness, by wit, by depth of understanding, by openness. Something of the nature of the mystery that has dominated his life becomes visible to us. We participate in it and stand in astonishment before it.

Mary A. Holmes

University of California, Santa Cruz

WHY DRAW?

WHEELER I think we'll begin with that simple question: Why does man draw?

WEISMANN Why does man, why do people, draw? I think I can begin to get at it by commenting on my experience with drawing, just for a minute, and then move out from that. It seemed to me, as I remember, back when I was a kid, that when I drew a thing—and I drew, as they say, naturally, liked to draw and seemed always to be able to draw—I got to know the object that I was drawing. In those days we drew a lot, and there was no reason to draw things other than what was in front of us, whether it was flowers or the streets or whatever.

Having drawn it, even in the process of drawing what was being drawn, another kind of knowledge of that object, another kind of awareness of that object, became clear to me. By drawing things from life—and that's all I'm speaking about at this point—the object seemed to be delivered into my hands, as it were, or to my handed eye, in a way different from the way it came through passive observation. And this may be because what I was doing was looking at a three-dimensional thing out in actual volumetric space and having to translate that three-dimensional thing out there to a two-dimensional thing on the piece of paper or whatever I happened to be drawing on. This was an exciting experience. It had something to do with the coordination of eye and hand, and then also the feeling, which is a little bit like magic, of seeing this thing appear on the page under one's hand. Certainly, that was part of the fun for me.

Now, why people in general draw is much more various than that. But certainly my earliest experiences of drawing involved that kind of excitement. I suppose there are other reasons for drawing, such as memorializing the object, noting it so that you can carry this translation of it, this drawing of the

thing, away from where this object actually occurred in the world. In that case, the drawing's like a reminder of objective reality. These are very simple things I'm saying, but certainly they've always been involved in the drawing experience. And I'm avoiding here any of the more epochal or historical experiences with drawing, such as whatever it may have meant to prehistoric man to draw—and I think that he may have drawn before he modeled or painted—what it meant to him to draw the object, which is related, however, to what I've said: if he were drawing the animal that he was planning on hunting, he was having the experience, one might imagine, of delivering that animal to him in a way symbolic of or comparable to how he hoped the animal would be delivered to him when he went out and actually hunted and killed it and brought it back.

WHEELER Now, you said "delivered to him," Don, which raises something in my mind that I think is basic. In the process of drawing the artist is interpreting something that exists in his environment, in his life, and in this process he's not only reinterpreting, or interpreting, that object for himself, he's interpreting it also for others. And that leads into a different question: when the artist communicates through his work, is he intending that other persons should interpret as he is interpreting, or does he leave those kinds of options and personal choices open? Is there a direct intention here, do you think?

WEISMANN I think the response I would make to that is this: that while the person is doing the drawing, he is concerned pretty much with doing it, that he is not doing it for a known audience at the time he's doing it. After he's finished it, however, then certainly his hope or maybe his temporarily submerged aim is to have others understand what he was doing, understand his interpretation of this, because even though we talk a lot about self-expression, I think there's usually an aim to communicate. But while he's making the drawing—and now I'm speaking about youngsters, oldsters, professionals, and nonprofessionals who may draw—I think he's involved in the job of interpreting, translating, or capturing the object out there. After he's finished the drawing, however, then I think he hopes that it will be understood and even accepted as a bona fide interpretation of that particular subject.

WHEELER Do you think that there have been times, or certain instances in various kinds of art when—and I'm speaking of the visual arts—there was more of an intent at the outset that a literal communication or something very direct be expressed?

WEISMANN Yes, I think so. I would presume good evidence would indi-

cate that in the Middle Ages a French sculptor, or a French painter, or a French draftsman—though drawing was not such a prime task in medieval times—that any of these artists knew pretty well the area in which he should function; the style, if you will, or the mode, the subject matter concerns were rich but they were bounded. And if what he did in his medium—painting, mosaic, or sculpture even—if that didn't work, if it didn't speak in the language of those who were to see his work, it just didn't appear in any official or public context. I'm sure things were made that didn't conform to the accepted style, but they're lost to us now. They just were nonfunctional.

This is a very interesting phenomenon. In a place like Chartres Cathedral, a lot of it done in the twelfth century, the capitals of a lot of the columns depict ordinary things going on in everyday life. The more realistic, the more specific, these genre depictions are—let's say an ordinary shepherd with ordinary sheep, alluding to the Good Shepherd—the more difficult it is to find them, because they've been relegated to the darker parts of the church architecture, as if the supervisor knew that, even though a particular carving was interesting, it was of such a specific nature that it ought not to have front billing. As a result, some of the most charming genre sculpture—let's say, a carving of a very convincing-looking French youngster as the shepherd with his socks falling down in wrinkles, which is a very intimate kind of observation about the socks—these kinds of sculpture are not up forward where they'll be seen immediately but pushed back into less accessible places. They were valued, evidently, by the supervisor, but they were so specific that he recognized that they wouldn't make the story as symbolically clear as more conventionally stylized sculpture would.

WHEELER Then that's a very good lesson, if we may put it that way, for perhaps the younger person or the teacher who is dealing with art without great background, because it seems to me there is the tendency to take the literal or the representational work and perhaps not see or not search within that work for the meaning to the extent, perhaps, that one would search in a nonrepresentational or more abstract work. And I think that many teachers I've observed are more able to work with representational art than they are nonrepresentational or nonobjective art, yet the very thing you're telling us is that there is as much content or communication in representational art as there may be in a contemporary piece that has nothing which your eyes immediately recognize.

WEISMANN I think that's absolutely correct. And speaking of teaching, it may be somewhat more difficult for many to tune into or to respond in a

fruitful way to the nonobjective work than to the objective or representational kind. Let's say we're talking about just two different drawings. One contains or treats recognizable subject matter (there are some figures and some kind of environment in which they stand, woods or a city street or what have you). Now this may be organized, this drawing may be so conceived that it really is a fine pattern, a fine expression of how the artist felt about being in life, how it was for him; via the drawing, he is saying something, in its organization, about how it feels to be alive and in life. Now, the abstract or the nonobjective drawing could do this even more powerfully because the pattern of the shapes, the textures, the lines—in a drawing, primarily line and black and white and gray—that pattern could be a kind of sensuous replica of responses to how it feels to be in life, to be living, without, some would say, the distraction of specific subject matter. I would say that the nonobjective work is a clearer, has the possibility of making a clearer statement, a clearer symbolic statement, of the morphology of feeling as the eye investigates this pattern. It's closer actually to music, though a very different kind of thing. You're dealing in one case with a presentational form pretty much, and in the other case with a form that's highly dependent on time and discursive.

Think of someone like Jackson Pollock, the Jackson Pollock of the late forties up until the time of his death in the late fifties. In his work you have a kind of cardiograph or kymograph, a diagram, of the American spiritual landscape of the 1950's—how it felt to one guy living enmeshed in a highly technological culture, a guy who had some difficulty making focuses within this culture. Pollock's work gives form to that experience without any trace of actual landscape, actual environment, actual figures, or any other kind of recognizable subject matter. Still and all, when you have such subject matter, when you have recognizable landscapes, recognizable people or figures and objects, it may be easier for many people to bridge the gap from actual existence, their actual living at the time, into an organized expression of how it feels to be living in life—the bridge may be made easier between those two by something that is recognizable and that carries across from actual living to the symbolic expression of how it feels to be living.

WHEELER I wonder what those who don't remember the fifties think of Pollock. We can sit here and talk about him reflecting the fifties because we remember the fifties. But suppose a very young person today, or an older person forty years from now, looks at a Jackson Pollock. Is he going to come out with the same concept of the fifties that you and I can see in a Pollock, knowing the fifties?

WEISMANN The answer, I think, is no. He won't come out with the same thing. The hope is that there's enough in the work of a man like Jackson Pollock so that, even though it will be variously interpreted in the future, there's going to be some core, some similarity or overlappings, in these various responses to it. It's going to be pretty hard, I think, if one looks at a Pollock a hundred years from now, to avoid responding to or recognizing the maze-like character of it, this feeling of looking through torn lace and barbed wire. What people will think of this maze a hundred years from now, I can't imagine. But I think they'd be on the right track when they respond to that maze-like quality.

WHEELER And perhaps apply it to the mazes of their own time.

WEISMANN Yes. I mentioned Chartres Cathredal of the twelfth century a few minutes ago. We really can't move back to that because we can't be twelfth-century Frenchmen. But the clues for getting us started, to sensitizing us to qualities now that have some relationship to the qualities of living in the twelfth century, are there. But they're going to result in different total responses to the cathedral.

WHEELER Talking about Jackson Pollock's impact or the way people

receive his work at this point in the twentieth century and the way succeeding generations may receive it brings to mind something I wanted to ask you about. We hear in art so frequently the terms "masterwork," "greatness," "significance." Will the measure of Jackson Pollock's work be somehow relative to how that work holds up or how it is measured and valued by people fifty years from now, Don? Does that relate at all to the way we receive the work of Rembrandt or the "masters" of the sixteenth, seventeenth, and eighteenth centuries?

WEISMANN I can't imagine, Joe, anything *but* that working. We certainly don't see a Rembrandt the way seventeenth-century Dutchmen saw it, or exactly the way Rembrandt saw it. But the reason that, whether it's a Rembrandt drawing or a Rembrandt painting, it's still functioning with us is not just that it was preserved in a museum and happens to still be there. It's there, I believe, because there was enough of a universal quality to it that it was not limited to the Dutch language, so to speak, and it was not limited to the seventeenth century. It continues to exist and be valued because of the very nature of how Rembrandt put together what he put together, how the elements of the work are related to one another within the limits of the total configuration of the work; all these qualities and relationships still have for us the generalized appeal of that dark against this light, of this thing moving around from the light into the shadow like day into night, like sleep into wakefulness, like happiness going off into a kind of poignant sadness in our own lives without our being able quite to describe it—you know, you come walking up to the house and you feel on top of the world and you step across the threshold into the room and something else happens and there's no way in the world, it seems, to figure out what happened as you walked through that door; it wasn't the people in the house, they were happy and smiling your way, the house was pleasant. Maybe it was something about your own internal environment as it mixed inside you with the environment out there, and you experienced this kind of change and flow operating. And Rembrandt has this in many of his fine things *regardless* of the subject, whether it's the meeting of Elizabeth and Mary or the Prodigal Son; this feeling of a flow, of different moods coming together, feels very much the way life feels. In the abstract or nonobjective characteristics of the work, that is there. And it's in all of us—I think it was in twelfth-century man, I think it was in the man in the caves—and I don't know that we'll ever get rid of it.

WHEELER And that will continue to be there for the person who comes to that painting fifty or a hundred years from now. So we're dealing with, I

guess, the measure of universal truth—that what Rembrandt was able to interpret for us may not be in some ways very different from what Pollock was interpreting in the fifties and still may have some application in the year 2075.

But I want to go back for just a moment, because it seems to me that most of what we've been dealing with in terms of the artist tells us something, not about the artist, but about the person who sees the art. I think we're talking about the role of the viewer. And I hear in all of this that there is a responsibility that the viewer must accept with the art work if he expects to take anything from it, that there must be commitment and involvement; that is, if you're really going to see a painting you can't just casually observe it, there has to be a process of study involved in the seeing. Is that true, do you think?

WEISMANN Yes. I don't know exactly how it works, but the way that normal vision works, it seems to me, is that the viewer sees the whole thing first unless it's too big to see all at one look, and he sees the total pattern of this thing in that first split second that he accosts this object; he didn't know what to expect, even though he may have had a little bit of preparation for it, he could not really be prepared for this actual confrontation. As a result, his defenses are down; or we can put it another way: his receptivities are up, he's open. This makes it possible for the whole thing in that first second or so to imprint itself, for the effect of the total pattern, that whole composition, the whole nature of relationships as a whole, that gestalt, to come forward and imprint itself. Then, if his interest is aroused, he moves on to investigate, to study—no, to *see*, not study—to enjoy it, in short to experience it. The successive stages in this appear to be related to the impression made by the total imprint of the whole thing in the beginning. The character of the overall pattern is received in some way by the viewer, and that conditions subsequent observation and awarenesses of the object. The effect of the total configuration, it seems, is a clue to the relevance of the individual parts and the individual specific character of the object. I don't know that that answers the question at all, and of course we're not answering questions here, we're entertaining them.

WHEELER I guess I'm asking about the tendency for some people to make a quick judgment about a piece of art based upon nothing very much more than that first sensate moment. And I think I have found in my own reasonably recent awareness, visual awareness, that the more I take myself into a piece of art, the more it begins to work for me. This is because, I think, I've stopped making snap judgments at the moment I see new works of art. I'm

reminded of an art-mobile that we have in the state of Washington which travels from school to school; it had some excellent examples of the work of northwest artists on one trip, another time it had fine American Indian art. There were some good shows in it by well-established artists. But there was a time problem involved. If teachers were going to put eight classes through it in one day, that meant there were only so many minutes that each class could have to go through that art-mobile. And teachers had a tendency to move the children rapidly, push them through to get them out because the next class was waiting. It seems to me that's counter to the whole idea we want to develop with the children or with adults, and that is that art can't be a casual association, it can't be something that we look at for one minute and move on to the next work. There has to be something from the viewer more than just a quick response if he's going to get what may be there.

WEISMANN Well, I'm sure we understand that, even though we may not like it very much, there are all kinds of time problems and physical problems like the one with the art-mobile that go along with the wonderful American dream of public education. Maybe we can do something about some of these problems—maybe have the art-mobile have fewer works or have it come back often with the same objects so that students can see them again after having lived some weeks of their lives, and then bring back their successive experiences to the same objects so they can experience how an object of art does grow in some way, if it's a rich one, as they grow—but we know we have to put up with lots of these difficulties.

This is what always makes me think how fortunate it must have been to live, let's say, in the city of Florence in the fifteenth, sixteenth, seventeenth, and eighteenth centuries, and even to some extent today, where the work, a good amount of it, was in the streets, on the bridgeheads, in the piazzas. The buildings were, many of them, works of art. And one passed these things in the course of one's regular life, so that, say, a sixteenth-century Florentine did not have the feeling that art was removed from his everyday life—even though a great deal of it was only for special eyes (imagine what the Medici saw in comparison with the man on the street)—there were things on the streets of maximum quality that he could see and pause to look at, day after day, if he so chose.

I remember some years ago when we were living on the outskirts of Florence I often went into town, and at one point, one intersection, I made a transfer from one bus to another. And oftentimes my bus wasn't there. But that corner happened to be only about two hundred yards at the most from the

Florentine Baptistery, and it was a wonderful place just to go and sit. The bus wouldn't be there for twenty minutes and I could sit there, and I found myself sitting usually in a variety of places near Donatello's St. Mary Magdalene. I got to know that piece of sculpture as I probably know no other piece in the whole world because I was transferring on that corner for something like a year, several times a week, and I began to think of the transfer corner as Donatello and that piece of sculpture. And I even got to be rather specific about it. I was certain after a while that it was originally polychromed, and we didn't really know that it had been polychromed sculpture until the recent flood when all the accumulated stuff was washed off and they found out it was. But sitting there you just read yourself into that thing. And it talks back to you. No question about it!

WHEELER Think of the hundreds of thousands of parishioners in Chartres, to go back to that, who were subjected to it every time they went to mass.

WEISMANN Yes. And maybe they looked at a single window because that happened to be in their line of sight for all that time.

WHEELER It's the kind of exposure that we just don't have anymore.

WEISMANN And also it may have something to do, in some strange slightly tenuous way, with something I like to think of as having oneself come to what they call, in a horse, "utmost collection." I learned in Kentucky that at horse shows one of the things you had to do was bring a horse to utmost collection—a fine term. Imagine if we utmostly collected ourselves, and limited what we were going to do in that state of utmost collection to just looking at the landscape. Don't think about buying property out there, or how many inches of rainfall might fall on it in the next year, but just let this thing come in and feel some kind of sympathy with this thing. In the ideal moments, I think, we experience something like this in the presence not only of works of art but of people also. And I like to keep that gap at a minimum between life and art because in art you have this heightened symbolization of what life feels like.

WHEELER I think that we've been talking about that work which is created as art by the artist. And I wonder if we can consider all the other things we're faced with visually right now. We often hear the expressions "visual pollution" and "visual clutter." What I want to ask is, since we're bombarded all the time visually, has this tended to close off our senses, and does this tend to build up blockages where people refuse to admit or accept or see something which can be very stimulating, communicative, or thought-

provoking, because of that constant bombardment? Is there a refusal to consider the piece of art as different from all of the other things that we might see going home from work—like the golden arches of McDonald's, which have some form and which someone must have thought of as being visually stimulating?

WEISMANN Many things happen because of this visual bombardment, especially in urban existence, of which I can think of two. One is that vision can become jaded. Another is that you build around yourself a mode of armored vision for pure protection. I mean, unless you learn to disregard an awful lot, you're going to be hit by the taxi when you cross the street. This is a very practical kind of thing, and the street, the color and movement in the street, may be absolutely fascinating, and you get halfway across the road and you are enthralled by this thing going on in front of you, this magnificent thing, and that's about the time the taxi hits you. So we have to be able to be highly selective, to concentrate on those things that are operationally usable for getting across the street. But I think we can also do a lot of things at once. I think we can watch the taxi and have it miss us and we can also have the other experience.

I'm thinking of an example—actually a negative example, I guess. Let's say a student comes late to class, and let's say that the teacher is one of those who likes it to start right on the dot and takes it as a kind of personal insult that the student comes late. So he stops and ruins the whole class by having a conversation with the student, maybe even out loud so the rest can hear it. "Why are you late? What were you doing?" And if the youngster in truth or fiction says, "Well, I was late because there was this old woman in front of me and she collapsed at the corner and I helped her across the street," that's a pretty good excuse. Now let's say that the student comes tardy to class and the teacher says, "Why are you late?" and the student says, "You know, every day I walk from the bus up here, and I never noticed this tree that's, oh, about a hundred feet from the bus stop there. Have you ever noticed that? It's the strangest kind of tree. It surprised me because the first branch comes out at an angle about like this but the next one is at a very different angle and then the next one repeats the angle of the first one and then the fourth repeats the second one." By this time the teacher is wondering if the student has lost his marbles. And, in a way, this explanation he gives for why he was late —because he was looking at this tree—is every bit as good an excuse, or explanation, though they're of different modes, as the first one.

WHEELER What I think you're saying is that, aside from the idea that that

act which he participated in wasn't valued by the teacher, he was seeing that tree very much as the artist might see the tree.

WEISMANN In a sense, at that moment, after all that time of passing it, he had created that tree for himself in some way. Or as St. Augustine or James Joyce or others would say, he experienced a kind of epiphany of the tree. He saw the tree in its radiant is-ness; at that moment he saw it for what it was.

WHEELER That raises a question. Aaron Copeland in one book deals with music on three perceptual levels. The third level, which he spends most of the book on, is listening as the musician listens. Can we say then that visually we should go in the direction of seeing as the artist sees?

WEISMANN I would think so. In fact, I would even hope so. And let's not worry, at this point, about who is an artist and who is not an artist. But I think we'd probably agree that an artist is somebody who has a special interest in, is disposed in some special way to, the visual world, and who finds it good and true and satisfying to do something more than look at it, who wants to leave for us some kind of record of his awareness and his skills in formulating this record for us and showing us something about not only the visual world but about vision itself.

Yes, I think I would like to be able to see like a group of artists. I don't think I'd want to see just like Michelangelo, though, and I wouldn't want to see just like Tiepolo or just like Cézanne either. I'd like to choose my own group because I have a kind of pattern of preferences already.

WHEELER I wasn't thinking of any specific artists, but of a more general thing—a kind of heightened sensitivity to what's there to be seen that artists seem to have. I'd like to give you an example.

About three years ago, I was walking down the hallway of an old school building—and I had walked down that hall many, many times and nothing particularly had caught my eye. But this time I was with a good friend who is a fine artist, and in passing through this hall he stopped twice. Once he walked over to a locker, a student locker that had ornate metalwork on the corners, and placed his hand on it, puzzled over it, then smiled and walked off. We walked further down the hallway, and he stopped again and looked at an arch at the end of the hall and the way it framed the area. I said, "What are you doing, Bill?" And he said, "This is a delightful hall; you're missing everything in it." We talked about it for a while. It was startling to me because he saw things there that I'd never seen in the many times I'd passed through the hall.

WEISMANN You had looked at them, you knew they were there, but you

hadn't really seen them.

WHEELER That's the difference, I guess, between seeing and looking. Semantically, we could argue about the proper word, but I mean there are those different levels of perception. Another example is a sculptor who worked in our artist-in-the-schools project. He came into my office one day with some photographs that he had taken on the way to Seattle. He'd pulled his car off to the side of the road because something captured his eye and he had to take it home with him. It was a freeway intersection where there were four different levels of freeway passing over one another. And he framed that with his camera in such a way that the formal aspects of it were very exciting to see. I had driven that stretch of highway many times and had never seen it. That's why I posed that question about seeing the way an artist does: Is that the goal of what we might do, for example, in the classroom—learning to see as the artist sees, the way my friends saw the locker and the freeway, picking things out of the environment that can act upon us?

WEISMANN Now since you use these examples of ornate pieces of metal on the locker and so forth, these real things in that three-dimensional world that we walk in and through, I can come back to what we were saying in the beginning about why draw. One of the ways that seeing is enriched, it seems to me, is by actually sitting before something like the locker and drawing it—maybe even not necessarily choosing something because it stopped you with its exciting presence and character, but drawing something the teacher suggested you draw, although that's a little hard, because you don't know what the motivation is there.

But in either case, in the process of drawing it, as you run your eye along those edges and are called upon by the drawing process to record it, your whole process of visual perception is put on a track. It's slowed down and put on a track which is controlled by the character of the object so that you find yourself in the drawing process—and this is a very simple kind of thing we're saying here, we're not talking about whimsical creative drawing here, we're talking about drawing the locker—and this drawing experience imposes on you a slow and patterned exercise of vision. And if you're making a replica of this locker in drawing, this old-fashioned thing we're talking about (and you can see that back of this all I think there are genuine rewards and a real purpose that come from drawing from life), you have to look at it and then put a line down and if it's not quite right you adjust it and look back, and you're bringing your organism to a state of resonance with this object out there, because through you, you are translating it from a three-dimensional thing to a flat thing. Your control is the character and quality of that object and your

organism is somehow strung up in that pattern as you do this. And this doesn't allow for the rapid kind of jump and fixation of eyes that you do if you're just scanning something. Now you have to discover—uncover—how this thing is, and it may end up to be a very ordinary and uninteresting thing, but you don't know that until you finish making the drawing or give it up. But this is one of the real root values of drawing, and one reason that I think drawing not only as an artistic task but as a human thing to do will always be with us.

I guess what I'm saying here is related to what you said earlier about how we overlook the visual bombardment of stuff in our highly organized, mixed-up culture. One way to slow it down, I think, is by drawing. You mentioned a man photographing the freeway. He had to slow down too. He slowed down his car, he got out, he moved that camera around, he didn't shoot it any old way, he hunted and pecked and finally decided and let the shutter go, and maybe he was not quite sure how it would be since he could not see the finished photograph right away unless he had a Polaroid, so he took several, and maybe the one he showed you was the one he felt to be the best. Why? Because it seemed to be a pattern of how that freeway interchange felt to him. He slowed down and got something he couldn't get by racing past at sixty miles an hour.

I'm even getting to the point—as are many others these days—where I'm advocating slow reading. Some years ago, we had these ads for speedreading, a picture of a man sitting there, and the ad would say, "This is Frank Crevelli. He read 142 books last month. How many did you read?" And I'd think, well, I read about six halves of books in the month. And then I saw how people were doing it, this speedreading, and I've talked to people who read this way, and they're missing something! They can get data, they can get facts, but there's a difference between fact and feeling. The pattern of feelings that went into that novel that they read, they didn't have so well, but they had the facts. And there's a difference between fact and feeling.

WHEELER This leads into something that I wanted to pose to you, Don, and it perhaps takes us back closer to the classroom situation. We've been talking about the process of drawing and the many things that begin to happen when you draw. Does this say something to the teacher about ways of opening some of these doors for students and tuning some of these perceptions? Wouldn't it be a good idea for teachers, rather than discussing a particular piece of art that we recognize as a piece of art, to give each student the simple task of selecting from about him something to draw, to interpret with pencil and paper himself in order to experience the process that the artist experiences?

WEISMANN Yes, I think so. A teacher's role in this sort of thing is not easy, because what has to be accomplished in the minds of students is a serious attitude—a pleasant, serious attitude—about it. In their selection of what they draw, students shouldn't grab just anything, but something which has some interest for them, maybe slightly out-of-the-ordinary interest, so that there is something more than ordinary motivation to draw it. And then they have to get over that block of "I can't draw anything; I never had any drawing lessons; I can't draw that." The teacher has to help them get over that by saying, "Look, we're not going to exhibit these. We're not going to hold them alongside the original subject and show where you went 'wrong.' You're going to do absolutely the best you know how in the way you want to have this thing come out." Now, how you encourage this attitude so that students have courage enough to begin is not easy. I think sometimes maybe it helps to have the teacher do it along with them, especially if the teacher is not what we would call a skilled draftsman, so that they have a measure of a teacher who is also in some sense an amateur in this. It's difficult to get over humps like "I can't draw; it's foolish; I shouldn't try," but teachers need to persuade them to do it anyway—for the experience of this act of translation, to get some appreciation for the pleasures involved, and even for the difficulties involved. And then, I think, if there's a group doing it, having the different things around so people can see what others have done is helpful, not with a critique or anything like that, but to give some feeling of the spread of possibilities.

Of course, what you're asking is whether in, let's say, modern-day secondary school humanities programs the performance idea—trying to make music, trying to draw, or trying to write poetry—has a bona fide place. I think it does. How else will one get a feel for the thing? It's all very well to tell a student to hold the pencil this way, or that the silverpoint worked that way, and here's an example of what Albrecht Dürer did with the silverpoint on a grounded paper, and so forth. That's fine. But it still doesn't get the student in the role of performer, the person responsible for making something happen. And that's a very important part of it. I know there have been football coaches who have never played a game of football in their lives, but they are rare. I think that there's something valid and valuable in actually undertaking an attempt to, as we were saying, draw a specific object—or on the other hand to just make a drawing. That's emphasizing something else. That's emphasizing how drawing is different from life, but how it can make patterns which remind us of feelings we had.

WHEELER You mentioned having the teacher draw along with the students, especially if he's not a trained draftsman. Mightn't it be easier, then, for the humanities teacher without art training but with the guts to try to do this with the students than for the art teacher, who might find himself instinctively trying to improve the professional quality of their draftsmanship and thus getting away from the feeling?

WEISMANN Yes, certainly. There is a sympathy possible there—both ways, from the student to the teacher and back. They're in the same boat together. Then you say, "That's no good. You've got no real sailor manning the boat to get them into port." Well, what's the port? Where are they going? Are we as teachers making professionals out of these students? No, we're not making professionals out of them. We're undertaking to understand what it is to be afloat. We're not going to any particular port on this run. If some of them decide that later, that's another matter. There are other places, other times for that.

WHEELER In a way the teacher becomes a fellow student in this process, with no more artistic training than the student, which is reassuring for the student.

WEISMANN Yes, but the teacher is also an example and a leader. He has to have a different kind of confidence, not necessarily an artistic confidence, but the sort of confidence born of a good general experience with life and what it means to get on with it—to proceed, to try.

WHEELER He's demonstrating his willingness to explore something

where he may not be a success. I want to give another example that I think relates to this, and it's not in the field of drawing or the visual arts, but in poetry. We've had a number of poets working in programs in schools, and they've had children writing; that's been their greatest success. But they've never based their approach to writing on any idea of the formal elements of poetry. They've simply set up situations where by triggering the imagination with one or two words that may have had no relationship one to the other they have led students into making very personal statements. They've expressed themselves about something in their lives that they may never have before. And they covet what they've written. As one poet said, "Some of the best poetry I've seen from students I've found wadded up in the wastebasket." They really don't want to share it with anyone else, but they've said something very personal about themselves. And the poets make a practice of not passing judgment. The reason I mention this is that these are professional poets doing this, but doing it in such a manner that there are never judgments about the quality of what the students are producing. They say, for example, "Don't worry about your spelling or your writing; we're not concerned about that; it can be taken care of later on." They lead the students into the idea of expression. And in this instance the professional does it very well. I think the artist could do it very well, too, if he could put himself in that same position and not go back to his own training or his own values or his own concern with what is good and what is bad and with making judgments.

WEISMANN My saying yes earlier to the query about the nonprofessional teaching art, the humanities teacher, doesn't rule out what you're saying. But it takes a professional who can also assume the kind of position you describe.

I think of a situation which is pertinent here. Many years ago, when I was at the University of Illinois, I taught some extension classes. One was taught 165 miles south of the campus, another about 90 miles north. I knew what I had in this art course were in-service teachers, primarily elementary and secondary teachers who were taking this course because it was accepted by the state's certification board and would give them credit toward certification of a broader sort or toward a B.A. or even an M.A. And I guess I'd thought of myself as a kind of professional artist for a long, long time—people said I was an artist, I was listed in the *Who's Who* of art, my work was reproduced, and so I guess I was a professional artist. When I taught this kind of course on the main campus, I was very much aware of my professional status and in a way was defending it, not to my students but to my colleagues; if they saw what we were doing, I wanted the stuff to look good enough according to their scale of values and judgments.

I found out I did a very different thing off the campus, because my colleagues didn't go there—this was a town of about eight hundred, and the students came from all the places around to this schoolhouse one night a week for about three hours. And I got interested in these people. I got very much interested in what they were doing and where they were at, and we went right from there into what we were doing in class. We painted, we drew, we modeled, and they were really involved because I was. I got inside of their things, and really, you see, I could have passed off some of these objects they made on another level in the culture of quality because they had some kind of what you might call style, but I knew that actually this was a combination of attitude (because they just didn't have artistic skills) and a terribly crude desire to make a good thing. And you could see—I could see—the margin by which they missed what they may have been after. My professional colleagues would have confused the margin by which they missed what they obviously (to me) were trying to do with style, would have said these people were in some sense professional who had this style. But it was not a style, it was evidence of where a person of limited technical resources was at that time in trying to formulate in a recalcitrant medium—chalk or clay. And if they could have seen the first one and the sixth one, they would have seen that there was something happening which was organically related step by step, even though we had no outline for this; we were having to look and feel more—and I mean that not just in the way that "feel" has gotten to be now, physical feeling, not only that, but feeling *into* this thing. I think of those courses now, after thirty years or so, as being wonderful in a way.

And, you see, this carries over to humanities teachers, especially when they get into the art thing and there's an art teacher near—this feeling of reticence and "What would he/she say about what I'm doing?" We're after something else here. We're not making students into professional artists. We're not making them into professional musicians. So this is a very wonderful place to find those who (as we used to be able to say without blushing) are especially gifted.

WHEELER Those children won't know that they are interested and/or gifted unless they have a chance, an exposure. That's what the teacher is trying to do, give them that chance.

WEISMANN And give them a chance to reveal themselves *to themselves*. My boy Christopher had a sixth-grade teacher who was like that. Mr. Kelly made an everlasting difference in my son's life. He was very efficient with the curriculum and always had time for other things outside the curriculum that got the students interested in exploring their own reactions to things. One of

the things he had the children do was draw something at home and bring it in. He let them choose the subject, and what my boy did was draw his dog. And this was fantastic. Chris worked on this dog, he was trying to feel how the joint is in the leg, and for hours he worked on that. In fact, he ended up drawing a skeleton of the dog from the outside, from feeling and moving the dog—he had a cooperative dog named Nero. I think this says something about the expansion of knowledge by the drawing process.

I've often thought of having a graduate course in "Show and Tell" at the university in which you work with the word and the image again—and I think you could do it in high schools too. I don't know exactly how this would be done, but in one case students could tell us about the object and in another case not show us the object but show us a drawing they'd made of it because the object itself was immovable, let's say. So they show it to us in a graphic record of some kind. I'm sure this could be lots of fun. And, you see, the emphasis would not be on drawing. It would be that you have to let everybody know about this thing, about what you'd noticed and felt about it. So it's a practical part of it that you'd have to draw it, but talk about art as such would be avoided. That would remove that professional thing about being an artist, being a draftsman, being a pro.

WHEELER Before moving on, I'd like to point out that this discussion of how we bring the student to the work of art—through actually creating something, or dealing with it almost exclusively as the viewer—is probably a question that can't be answered other than to say that there are many different ways of doing this, and it's probably combinations of all of the things that we've talked about that get to that place where the student is seeing or approaching art somewhat as the artist approaches it.

WEISMANN I think we're agreed on that. Although it's not as intentional as talking about it might make it seem, I think it is a fact that we have learned to see the world in ways that are very much affected by the ways in which the world has been presented to us by the works of artists. Does that have some bearing on what you're saying? It's like the person going to the south of France and looking at Ste. Victoire and saying, "My gosh, Cézanne didn't really make much of a difference at all; he just painted the mountain the way it is." And what actually may be the truth of the matter is that this person, having seen Cézanne's painting of the mountain, now is inclined to see the mountain is some way related to how Cézanne saw it.

But you were saying, "Doesn't the possibility exist that we might learn and might even be able to teach a little bit about seeing how an artist sees?" That

the things out there are related not only in their practical functions, that the wheel is on the car where it is so the car moves, but also that that roundness is related to another thing there exclusive of the function. I mean seeing this way is seeing similarities in what are functionally disparate elements, seeing how they fit together on the basis of their shapes, their colors, their textures, and so forth.

WHEELER We all start out seeing, and certainly small children spend a great deal of time looking, exploring their world, responding to it, responding to colors and to roundness. And you can see them going from looking at a round ball to feeling the round ball. And don't we somehow at least dampen this ability to perceive as we get the children in school, and don't we do it to ourselves? Shouldn't we just value perception for what it does for life?

WEISMANN Yes. Of course, we feel we have to get more practical as we grow up, and when we were children we did childlike things, but when we got old we put childlike things away. But some of those early things keep operating in us, and a stated denial about them doesn't mean that we can deny them. You mentioned color. I always think what a phenomenon it is: there we stand together, and we look out there and we say, "Isn't that a wonderful blue?" Let's make it easy. Say we're looking at the sky in some place where it happens to be seeable that day as blue, and you say, "Yes, that's a fine blue." Well, how do we know it's blue? Of course, that's a name for something. But we both agree that we see blue, and we're not able to actually take this blue into us, but in presenting ourselves to the physical phenomenon of blue our organism, our body-mind thing that we have (that we are) adjusts ourselves in a concordant manner and makes connections in us that mean blue. So there is a real translation here, and I don't know how it works, but it seems to happen directly with perception, with looking at the sky. It's immediately blue to both of us. (We'll leave aside a person who happens to be colorblind at this point.) This is to me still a very wonderful thing. How do I know it's blue? I see it's blue. I cannot take in the blueness, I can't take in the shape of the blueness, I can't take in the texture, although I can feel the texture, or I can feel the plane if the blue is not in the sky but painted on something. But what happens, it seems, is that in the act of perception, in the very first instances of it, we become acquainted with what we are looking at.

I think the definition of perception in most good dictionaries is something to this effect: the direct acquaintance with anything through the senses. That's just perception. So then if we modify it for visual perception we get: direct acquaintance with anything through the eyes. And the tricky thing there is the

word "acquaintance." What can they mean by "direct acquaintance"? And we think of what acquaintance means: I want to introduce you to an acquaintance of mine. You get acquainted with something; it seems to take time to get acquainted. You don't use the word "acquainted" to indicate a first-time experience. Being acquainted with the neighborhood means you've been there before, you've walked around, you're familiar with it. Yet in the definition of visual perception, it says direct acquaintance with anything through the eyes. And that acquaintance consists in, it seems, first of all, making one's vision available to what's out there, that is, coming up with an unarmored vision, turning the eye on it and letting it come in. Now, it can't come in actually. The stimuli out there have to set up in the organisms patterns that the body-mind recognizes as signifying blue, or round, or square. So this would seem to me to indicate that if one really gives himself to looking he allows his organism to be set up in resonance with what he's looking at. Otherwise, he can't see it.

Now, it's possible, of course, to drive all the way from this house to the university building or wherever else and not see anything really, almost nothing. I could go on a set of clues, and not remember crossing the corners that are crossed or anything or anybody I saw. It's possible to look without seeing, just using practical clues to know when to turn the wheel right and left and so on while you're thinking of something else. But to really see something you have to give yourself to the object, and let it come in, and you see it; then the organism is brought into sympathy, into a concordant situation, with that. That's the only way you can know it's blue. It's the only way you can know it's that particular blue, that particular shape. All you can do is to look at it, to see it, so that the organism sets itself up in a certain pattern which signifies blue to you.

Now then, if you take the next step, it means that you have, in a way, expanded yourself, made yourself aware, so that at that point, when you're looking at the blue, you are in some sense blue! Your circuitry (to use the words of a man we don't think of very much any more, Marshall McLuhan) is set up into blue resonance, as it were. And then if you turn and something else is red and you're seeing it, then the circuitry is set up that way and you are in fact experiencing red. And this, it seems, is really seeing into the thing. This is a mighty important part about seeing, really feasting the eyes. And that's one reason why we've had recently, especially in America, what's been called Optical Art—or, by fancier folk, Retinal Art—these configurations that have been made with colors and shapes that play against each other in interesting

phenomenological ways, so that as you stand before one you see that the red stripe begins to vibrate against the green, and that the checkerboard of black and white seems to expand and shrink, and so on. When you stand in front of a work like this, you're having an occasion for the celebration of the fact of vision itself. And I think that's fine. That is such a fine experience. It's a miracle—the miracle of vision.

You know, if we were given a small package of things to carry through life as our resources and sources of enjoyment and reasons for gratitude for our existence, one of them certainly would be this kind of thing we get from vision, and it doesn't have to come from a painting, which evidences the artist's organizing visual elements and qualities in a particular way, maybe, to get you to experience what he has experienced—it can be something in nature, like the Grand Canyon or an apple. Or a line like Rabindranath Tagore's "How strain the blue from the sky." And you know, he celebrates his vision by writing that line. How strain it? How get it out? How be the blue? He wrote a line which really did strain it out. He made the verse, and you think of straining the blue through a strainer, you think of straining it muscularly—the word functions both ways. And you read the line, and he does it that way. The visual artist would do something else. He might make what is called a retinal work of art in which he celebrates blue.

WHEELER Do we sometimes try to take too much from the work of art? Maybe that particular piece is simply a celebration of vision. That is, do we sometimes try to dissect and probe and explore for meaning or idea or content that perhaps doesn't exist and perhaps was never intended by the artist, beyond that visual experience? Is there this tendency?

WEISMANN Well, you know how it comes about. You want to be able to help. Let's say that we have more experiences than the students entrusted to us and that we want to share with them and, to some extent, guide our students. I guess that's the appropriate role for a teacher. We think sometimes that we can do it by taking the thing apart verbally. When we're dealing with the visual arts, language can make difficulties. For example, you can't speak of opposites at the same time; they have to be strung out like clothes on a line, these stimuli of language.

But one of the difficulties there, one of the traps, is that the process of taking the work apart—talking about line (which really doesn't exist except in the context of that work) and the color and the textures and the feelings of translucency or opacity, or whatever else—the danger is that this process of dissection may become fascinating in itself and that you get people too in-

terested in dissection, in seeing that in this one there are more straight lines and in this one there are more curved lines and that there are twenty-seven curved as opposed to fifteen straight, and so on. There's a danger in that: if you take it apart, you'd better be ready to put it back together very fast.

I think that recourse to this kind of dissection—speaking about line, which is a wonderful thing, because nothing like it, you know, exists in nature (what it is is the result of one color area abutting another and we sense that as a line between them; there's an edge to the tabletop and we think of that as a line but it's not a line), it's pure abstraction, like some mathematics—that recourse to dissection should be only in the service of the whole thing you're considering. Getting stuck with just the dissection part would be a little bit like getting stuck on words in a sentence and never reading the sentence. Or, better yet, like never trying to discover what the sentence means.

WHEELER I'd offer another parallel, leaving the visual arts to go to music. I have had experience with the dissection of the fugue. And it can be dissected in great detail, almost mathematically. In music classes this frequently takes place, to the point where I think that the experience of hearing the fugue, then, is no longer so much a feeling response as it is an intellectual challenge. And maybe these things can't be separated, but it seems to me that we do tend to do that sort of thing too frequently in some of the approaches to the arts in general.

WEISMANN Now that we're talking about analyzing the work of art more than experiencing it, maybe we're getting close to the whole matter of art history in humanities programs at, let's say, the secondary level. What about that?

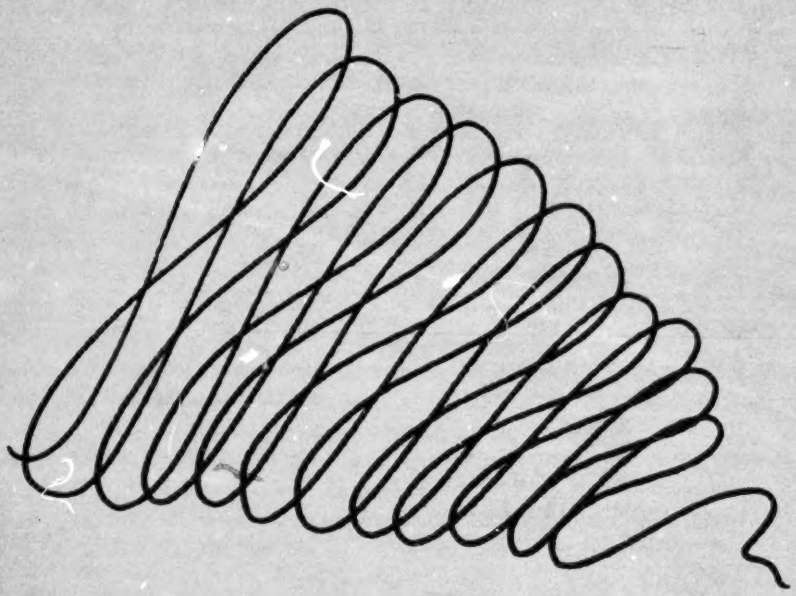
WHEELER If a historical approach to art gives clues that make me better able to perceive or to meet with that art, then it would be a good thing. But I think that sometimes it's been easier—going back to what may be the feeling of inadequacy on the part of teachers who don't have great experience in art—to teach art history—chronology and so forth—than to actually bring students into confrontation with the works themselves, so they can relate to them. And in high school I don't think we should spend a lot of time on art history that we could be spending on awakening students' perception and feel for art.

WEISMANN Well, we know, don't we, that there couldn't be any history of art without art? And we couldn't have art without artists. So, it seems, the human being makes art and he also makes art history. Now, what you're dealing with in teaching is the raw material—human beings. You've got them

there again, you've got the very beginning of it. And they make everything. So first of all, you've got a human being. And he makes something. And if he keeps on doing it, you have the material for a history of his art. I think what I want to say by that is this: that art history, if I can imagine an ideal situation, a concern for the history of art, comes about because of acquaintance at whatever level, in whatever area, with something of art. I would never start anything with the history of art. I would start, not clear back with the human being who made the art, but with the art itself. Now, this thing that this person made, this little drawing, this doodle, that this person made on this tabletop ten minutes ago, already has a history, because first the paper was empty, and

now it's full with this doodle. And there could be a history of art written about the doodle; it would be a rather short history maybe, but some art historians, I'm sure, could make ten volumes out of it. That kind of concern for the art could logically lead to a concern for the history of art, but the concern for the work has to come first.

But I don't think art history really comes into the high school class unless there are questions asked, and a climate brought about, where the students would like to know more about other things like this object somebody's made, or whether this thing had any parallels last year, or a hundred years ago, or some such. I guess that means the chronological history of art is out. Topically, perhaps, history could come in because students are dealing with, let's say, drawing. They're trying to do the kind of thing we were talking about earlier: see deeper into an object by drawing. And they come up with this thing they have, this drawing, and they wonder, "Is this absolutely unique in this world?" And the teacher, it would be nice if the teacher could say, "No, not exactly"; and we'd like to believe he'd have access to illustrative material and slides and could say, "Look, here are some drawings from the catacombs, and look at yours. Do you sense some similarity of appearance



between these?" Maybe the teacher has enough information to know that the people drawing in the catacombs had removed themselves from the Roman tradition of realism and were starting almost from scratch to try to symbolize certain Christian concepts by means of some very simple real things. Maybe then you've hooked up in some way with what would be called the history of art.

The concept history of art is scary to me, though I took a Ph.D. in it. It's scary because I think of it more as a genealogical record of my family. I'm part of that family that comes under history of art. I am related, no matter how distantly and how poor a representative of the family I am. I feel I am really related. As an artist. If it were just "history," without the "art" in front of it, then I'm related as a human being.

WHEELER You've just given a reason for not emphasizing art history in the high school, because there you're going to be dealing with many, many people whose family it is not and never will be. There will be a few whose family it will become, and still fewer whose family it may already be.

WEISMANN Do they teach, for instance, are they teaching in the high school the history of mathematics?

WHEELER Well, that really raises an interesting question!

WEISMANN Is there not as much reason to teach the history of mathematics as there is to teach the history of art?

WHEELER That brings up an interesting thought about the utilitarian versus the nonutilitarian. And I think to our twentieth-century mentality mathematics is utilitarian, and art isn't. Maybe this example departs a bit, but in a curriculum meeting one morning, we were talking about electives versus the required subjects for high school graduation. We all kept coming back to the core area of the curriculum and the basic needs of children: math should have so many hours a day and science should have so many hours a day and social studies should have so many hours a day.

After all these things had been discussed, music and art came up and I raised the question, how much of the math that we learn from the seventh grade to the twelfth grade is really utilitarian? We have specialists to do all of the complicated math and we can buy a $45 hand calculator that will carry out in a split second almost anything we might have failed to learn. The science specialist entered in at this point and said, "We feel that the sciences in the schools are not only for functional or utilitarian purposes but for those of literacy. We're trying to develop an appreciation for science, because the more we know about science the better we will be able to respond to our

contemporary society, our environment, etc. etc." That certainly is no reason for having science two hours a day as opposed to no time for art. Which comes back to this, Don: the arts are as basic as are the sciences or mathematics. And now I've forgotten exactly how we jumped off on that.

WEISMANN Well, I just wondered about whether they teach a history of mathematics. And you were making the inference that the popular feeling is that mathematics is practical, perhaps unemotional, while art is some sort of emotional embellishment to life. At the same time, many of us know that when Henri Poincaré, the mathematician, was asked how he operated as a mathematician, he invoked such aesthetic terms as "beauty" and "elegance." He said, "It may be surprising to see emotional sensibility invoked *à propos* of mathematical demonstrations which, it would seem, can interest only the intellect. This would be to forget the feeling of mathematical beauty, of the harmony of numbers and forms, of geometric elegance. This is a true esthetic feeling that all real mathematicians know, and surely it belongs to emotional sensibility." Now this is an aesthetic judgment on a thing which we consider practical.

Another thing: when Einstein was asked what kind of "internal world" he made use of in his work he said, "The words or the language, as they are written or spoken, do not seem to play any role in my mechanism of thought. The psychical entities which seem to serve as elements in thought are certain signs and more or less clear images which can be 'voluntarily' reproduced and combined." And further on he says that there is "a connection between those elements and relevant logical concepts" and that they "are, in my case, of visual and some of muscular type." These are his words, that he dealt with images and made his decisions, at least in part, on a kinetic, muscular basis!

If you think about it, it suddenly becomes clear that the dancer and the mathematician and the painter and the experimental scientist are on the same big kick, and what they are doing is staying in very close connection with themselves, as a sensitized sounding board, so that when something feels or looks right, they go that way, especially if they are not just hacks in the field but richly informed and aware innovators, discoverers, experimenters. That's what determines the crucial turns, an intuitive response to all the peripheral clues in that situation that come to this person, that play against his sounding board. The only reason I mention this is because I wondered why it is that we think of the history of art, the history of music, but hardly at all of the history of math. I guess we do history of literature, sort of, don't we? But not by that name.

WHEELER I think the old, formal, chronological history of literature is disappearing. The more successful English teachers use works of literature the way you've been talking about using works of art, not in chronological sequence, not in the sense of history, but as the raw material for the other more inclusive things they are trying to teach.

WEISMANN That's the way I feel about it.

WHEELER Don, the next question that I would pose is one that I have often heard discussed. It deals with the experience of not only the artist but the viewer. Do the levels of experience, or the breadth of experience, that the viewer takes to the piece of art better help him to perceive the content or experience that the artist was dealing with at the time he created the work? I'm thinking of loneliness or tragedy or happiness or any of the great variety of human experiences. Do personal levels and breadth of experience come to bear on the kind of interaction that takes place between the piece of art and the viewer?

WEISMANN Are you wondering if the richness of experience of the viewer in viewing the work of art is related to the richness or poverty of his personal experience? I think it must be. But, you know, it's one thing to have an experience and it's another thing how one holds it in himself. Let's take for an example Wyeth's celebrated picture, painted, I think, in the late forties, of *Christina's World*, with that obviously arthritic woman in the field, the building up in the high right, and the feeling of time and loneliness. Would a person who has sensed loneliness respond in a fuller, richer way than the person who has not? Of course there's nobody who hasn't been lonely at some time. But let's say this person was quite lonely in his life at one time, that he reflected upon that loneliness and he sees the picture. Will he respond more to that loneliness that it seems Wyeth was concerned with at that time? Possibly. *If* the person, the viewer, had experienced his loneliness in a knowing way, if he'd recognized this loneliness and dealt with it in some way, had really not just let it happen like so much weather against an almost unfeeling body, but had interiorized this experience and savored it—then, I think, there would be more of a common ground and more of a chance for what the artist was concerned with to overlap the experience of the observer.

But I think the key thing is how the experience is held in the person, not just how much of it he's had, but how he carries that experience, what it has in fact meant to him, how he has grappled with it, how he has in his own way tried to make sense of his life and his experience. Then he looks at the Wyeth, and the pattern of things there is a suggestion of how this loneliness can be converted

to an extremely moving emotional object. And in some sense Wyeth must have taken care for himself—have taken care of something of this loneliness which we all experience—by making that formulation of it in this specific painting.

WHEELER The work of art has at that time then, at that moment, the possibility of converting that emotional experience.

WEISMANN Of helping, yes. That's right. And I think there's the possibility for vicariously having the person experience tragedy or joy in a special way, in a special configuration. Music does this, too, maybe better because it's a more clearly abstract form. It constructs a movement in the space of hearing which analogizes emotional states and organizes them to an end, so that you feel a great consummation and then you're let out again and fed back into the continuum of ordinary life, you go back out there to live again, less lonely perhaps, and more complete.

WHEELER What about the younger person who doesn't bring that much experience with him, who may have been lonely but has not been as lonely, hasn't had the opportunity, just chronologically, to be as lonely as the man of forty? Can we use these emotional states? Let's take loneliness, and let's take *Christina's World*, and what we can see about the emotion of loneliness in the Wyeth, and then take Robert Frost's "Acquainted with the Night," which to my mind portrays a very egocentric loneliness (boy, is the speaker in that poem proud of having been lonely; it makes him better than other people!), as compared with the outpouring of sympathy in the Wyeth, and almost in Christina, as she reaches toward the house. Can we use this sort of thing with younger people who haven't had this kind of loneliness? Is that going too far?

WEISMANN I don't know. I have the feeling, based on what I choose to believe, I guess, of memories of my own childhood—and I may be funny in this (I'm terribly egocentric also)—that children have had the experience of loneliness. I can remember at seven, eight, nine years of age experiencing something that felt like maximum aloneness, in an all-right situation, and maybe even choosing it. You're sitting on the stoop by yourself with the sun overhead at noon and watching the shadows of your hands on the pavement under the stoop, and moving them, and then bringing your fingertips together and watching them on the ground as the shadow jumped the gap before your fingers touched. Now, what the devil is that, this child sitting there? He should have had better things to do maybe. And the shadow does jump across before the fingers touch, and you did have this secret or something that you were dealing with there. It seemed to be that you were the first one to discover

it. And you were all alone in it, and happy and sad at the same time, but absolutely alone. This is a poor example, but I think children can be just as lonely as adults, but maybe the brand of loneliness or the intensity may get greater later because later you know better than to mention your loneliness. But I think children know about loneliness. I think they do. The way they know about real happiness. About being with others. And being at home, and happy in the world.

WHEELER So *Christina's World* would be, perhaps not in exactly the same way but in a parallel way, just as meaningful to them as to the man of forty? Right? Then everything you're saying, Don, seems to bear out the idea that you wouldn't have any more success with a group of forty-year-old people than you would have with a group of fifteen-year-olds in bringing some of this into focus. I don't think you would, which I guess agrees with the premise that we deal with experience from the time that we come onto this earth.

WEISMANN I think it may be a matter of intensity, and I'm not quite sure what I mean by this. I think in dealing with the forty-year-olds you have the possibility of their bringing more experience to bear on the meaning of that particular picture—and that meaning would encompass formal things such as how this image of a woman is isolated in the lower left into a textured pattern (the painting is in tempera, I believe, and all those blades are painted individually), and this image is in a sea of high stubble or grass, and not only is the image a woman who, when you look closely, has those things happening in her joints that are what happens with arthritis, but this image, this form, this shape is set in isolation across this sea of grass, with that apparently deserted farm building there. The forty-year-old better have more to bring to the painting and all these things in it; he's just done that much more living in the world.

But there's also a caginess that develops with age, a self-protection. And I understand that, I know how important it is. You don't wear your heart continuously on your sleeve, and your skin better get thicker or you won't make it. So you have maybe a richer context but you have a greater defense apparatus also. But the wonderful thing about the visual arts is that you can approach the individual piece alone and you need make no comment about it. You can experience this and remain absolutely protected, because you don't have to *tell* anybody about it, except when the climate of the situation is such that you want to say something about it, and such that the level of trust makes saying something easy—from one student to another, from teacher to student.

We know this in one way or another, this configuration of feeling, and we see that Wyeth expressed it in a certain way. And then we look at the second to last pietà of Michelangelo and there this feeling is again. The sculpture is all different. It's stone, it's big, and there's only the color of the stone, but something like that feeling is there again. The great thing about this experience is that it lets us know we're very much alike, though each of us is unique. And here I'm speaking some of the oldest platitudes in the world. We're driving ourselves back to a re-recognition of the everlasting verities of the human condition.

WHEELER Isn't this what the humanities are about?

WEISMANN Of course it is!

WHEELER Or teaching the humanities, rather, because I like to think of this in the elementary school, too, where you wouldn't be giving a formal course in the humanities, but you would be getting at these children before all these defenses are built up and giving them a chance at some things that people of forty may never have had a chance at.

WEISMANN We were wondering, weren't we, about whether an older and more experienced person is in a better situation to receive more of what the artist may have been trying to formulate? I suppose so. The possibility exists there that the greater richness and variety of experience make it possible to experience in a wider and perhaps in a deeper way. Well, that's all right, just so long as we know—as we remember—and, of course, we do—that the youngster of eight or thirteen or fifteen or sixteen (that was a world, wasn't it, at fifteen or sixteen?) already has a lot of inner experience to build on, an inner intensity. What you were looking for at sixteen was your identity, and not only that but ways of affirming it. This was necessary: I AM!

In some sense, it was all there at sixteen already, a lot of it ambiguous and ill-defined, but it was there, and you find that when youngsters went to the right kind of movie, you don't know what happened to them but that was it! That's why I think a fellow like James Dean (remember him?) took a whole generation in, because he was the embodiment of this intensity of inner experience that was searching to find its way to externalize itself. And Jimmy Dean's story ends up too much in keeping. He had the most powerful Porsche ever built, and leaving, I think, a movie set, he stomped it to the floor, and that was the end of Jimmy Dean. And they came from all over to get bolts and pieces of this car. He did it for them in some way. This was unfortunate. Also it was unfortunate for someone like Jackson Pollock, who also in a sense did it to himself. And another great one back there that we don't hear so much

about now—Nicholas de Stael, a painter, jumped off the Eiffel Tower on St. Patrick's Day, as I remember, way back. But he was confusing the thing he was externalizing with himself. That is, instead of formulating and expressing it for us to share, for him to learn further about himself, he turned himself into the medium and ignited himself, so to speak, and that was it. Now, you see here what we're doing. We've switched to the history of art.

WHEELER No, we haven't. We're picking items out of history to further our discussion of emotion in art, which I think is a beautiful example of the use of history without bothering about chronology.

WEISMANN That's right. And chronology's pretty easy anyway. All it requires is to memorize things in order.

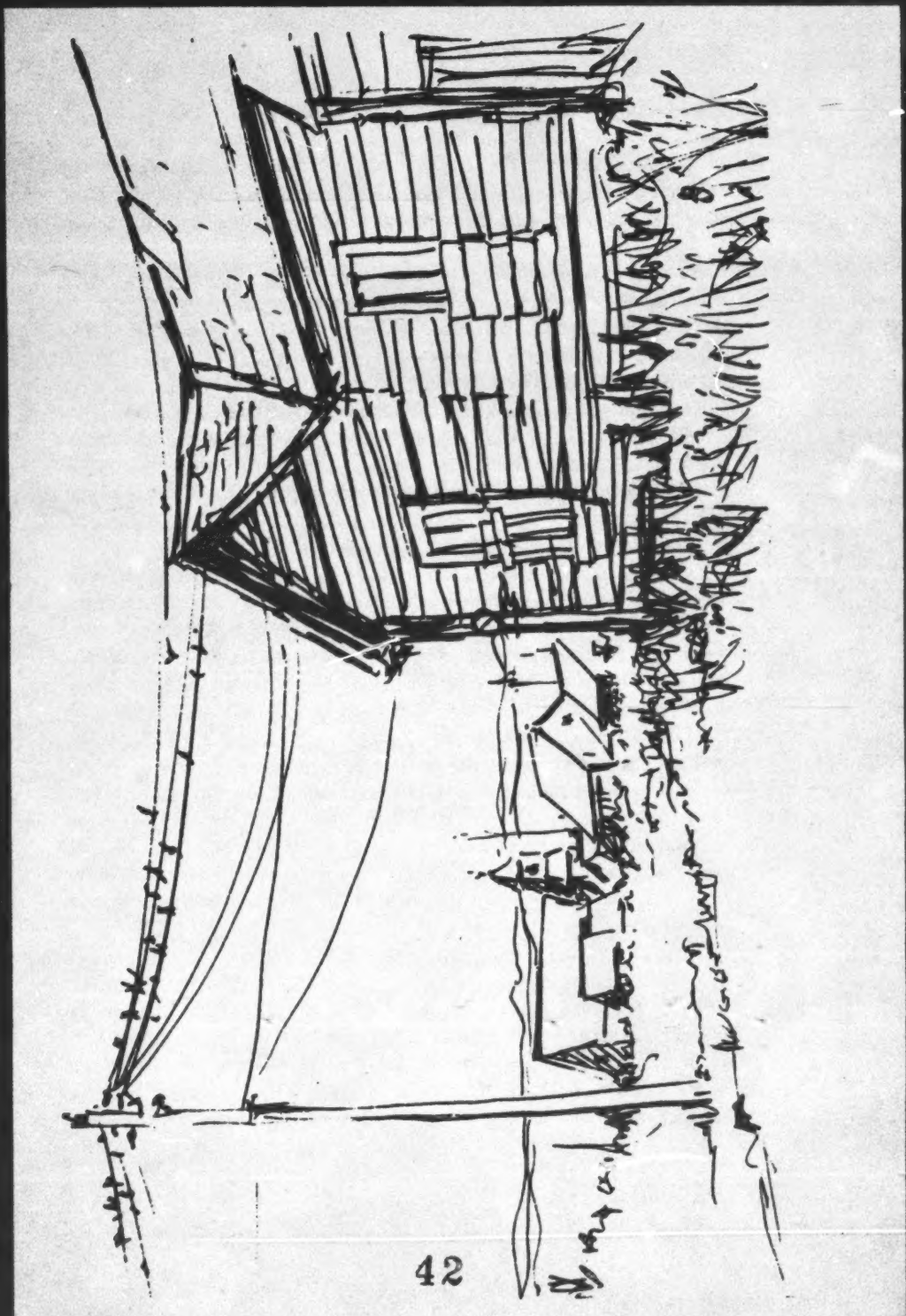
WHEELER And for that you don't need to see a picture. You get one of those little outline books on the history of art and you sit down and memorize. And that's not art.

WEISMANN Or if it's recognition, then you learn it like aircraft recognition. And if the slide is cracked, or there's a big fingerprint, then that's an easy one to remember. Because the idea there is to hit a bunch of them fast. We used to remember the dimensions of it, too, in centimeters or inches, the medium, who did it, and the year, and in some cases the month, and where the piece is now, and so on. And we just sat down and learned it. I think it's getting more difficult to have youngsters do this now. And I think for good reason: If that's all there is to art, memorizing that stuff, that's a pretty short end. There's nothing to hang it onto.

WHEELER Isn't this one reason why art and music have gone through a somewhat difficult period in the schools? Because the students were bored and turned off by this kind of art and music "appreciation." The best example I can think of is the use of the *1812 Overture*, which may in itself be a very good piece of music, but it's been played so many times where the class was instructed to listen for the hoofbeats, and told here comes the cannon, and so forth, that the whole experience didn't really have anything to do with music itself.

WEISMANN And there's only so long that you can depend on youngsters to live in the hope that if they lift up that piece of manure there will be a pony under it. There just comes a time when that's not going to work any more.

Earlier you asked about the relative richness or poverty of experience in the older person and the younger person, and I think also of the person living in the city or in the country, or in the northern part of the United States or in the South. What about the person in Detroit as compared with the person thirty



miles south of Waycross, Georgia, or in the hills outside Ely, Nevada? I think—and this is plain platitudinous, too—you start where they are, and every time, almost every time, you find out that they have more riches than you thought. I guess it would be safe to say, for instance, that every young man and woman in high school knows about death in some context. I'm taking a rather dramatic negative side. They certainly, in the ghetto, have killed flies, have killed rats. And very likely, because of crowded conditions in the ghetto, they have seen the death of human beings before it's seen by others in more fortunate situations. And the thing is to try to attach whatever huge noble thing we would like to bring into their experience with whatever ties are possible to make with what they know.

I've found, for instance, that people from farms and ranches who have been around animals may not know whether Rembrandt was an artist or whether he was a veterinarian in Texas, but there are things about their knowledge of animals which partake of modes of perception and being which you can transact into other things. You're dealing with individuals here, and maybe what one does is make enough rich examples in his introduction so that there are enough things that these people can hang their first things on to get going with it. The motifs in experience are many, but the melodies, what you might call the structures, are not so many. You begin to label them, you know. Departure—people separating. Reunion—people coming together. Loneliness and its opposite. Ecstasy and joy against their opposites. Birth, maturity, degeneration, death. There's not a big book of them. It's not a very broad selection. But the refinements are unlimited.

WHEELER Maybe now's a good time for me to ask why the artist always seems to be searching for a new mode of expression. Nowadays especially, it seems that artists are actively searching for new media, that they're finding new ways to deal with their reality. You yourself have recently started making films, and that's a mode of expression that wasn't even considered an art form fifty years ago. Has this search for new forms always been with us, or is there more of it now?

WEISMANN Well, I think artists have always searched for new media. Maybe it seems they do it more nowadays, but I think that's mostly because we have a lot more at our disposal now—simple things like the range of colors available, even in oil paint, which is an old-fashioned medium compared with the modern acrylics and plastics and so forth. The color range available for a student in high school is at least ten to twenty times the range that Whistler had, or that Cézanne had—that much in the tube or in the can! Then imagine

what mixtures are possible! An infinite possibility there. And you don't have to wait for the canvas to dry with acrylics; you can put new colors on almost immediately. I think this is in part why modern artists have shifted; the new materials fit the times we have. You have a three-hour painting class, or you're painting at home and have another job, you run a filling station all day, or whatever. And with acrylics you can get to work right away, you don't have to wait two weeks to get the first layer right before the next layer goes on. It's a marvelous medium.

In my own case, since you've mentioned it, I always could draw, it seems, and drawing went into painting, because I wanted my pieces voluminous and full of color, and then I had little pictures and then I wanted bigger pictures. And, for a while, I did some sculpture to get a better feel for the sort of object that occupies the same kind of space that we do. For a while I worked realistically, naturalistically. And then I got more concerned with patterns of feeling, and started doing abstractions, and then nonobjective stuff for a while. And then I went to Greece and Italy. And I was just feasting on what I saw again—that color in the water, that stone thing against this object, and the mushroom-shaped trees, and, oh, many things. And for two years I was a kind of realist again.

Then I shifted to collage, photographs, paintings, x-ray negatives, small things, big things. They got bigger and bigger. I even invented a name for this—"photo-negacollage"—and did a couple of hundred of them. And then I wanted them bigger and I wanted them to move. I was building a universe. So you get little fraction-of-a-horsepower motors and put them behind and make them do all these things. And then the next thing you're making movies. You get good sharp focus, you can blow them up to twenty-five feet across, and they move! And people can come in and sit in the dark—and this is a wonderful situation—you see them in the dark, and you get to sit in there with the other people and sort of feel their responses. You get a kick out of it. It's true that the movie was not available to me until recently. Now people make movies in grade school, in high school. They're making 16 mm. films in a lot of high schools now, and that's a pretty professional size in which to be working. The stuff is available. And it's one of the most important mediums now, I'm sure. It's got the human voice, the sound of the fiddle or the horn, it moves, it looks three-dimensional though it isn't, it's big or small and in color.

WHEELER A way to create a universe. Is that what man's creativity is constantly trying to do, create a new universe?

WEISMANN In a way, yes, I guess so. Or maybe he's making an analogy to it in some way or another which has excellent accommodations for him. That is, it's a reflection of what he's after or what he'd like to see be a coherent entity that comes off or works.

WHEELER The kind of creativity we're talking about here, the kind of creativity we're involved in in the humanities, seems to be different from the level of creativity a scientist—you mentioned Einstein a while back—deals in. I'm wondering what the difference is between what the artist does when he creates and what the scientist does when he creates. I guess in a roundabout way I'm really asking, what is art? What's the difference between Crick and Watson's model of DNA and Picasso's *Guernica*?

WEISMANN I think you call it art when this made thing results in a structure—let's call it that—in a formulation that has the feel of *life* about it; when the relationships of the parts of this thing, the interrelationships and the interdependence of whatever the elements are that make this up, whether they are colors or sounds, when they are a kind of analogy of how it feels to be feeling and alive—and more than that, when you sense that this thing has a meaning. Now, that's very difficult, to get onto the meaning of the thing. And it's not even so much *what* it means, it's *how* it means. It's that you find, as you perceive this thing, as you see it, that you're reminded (in the sense of minded again) of a state in which disparates live together in a cooperative

manner to a purposeful end. You are reminded that without the lower teeth fighting against the upper teeth you could not chew; without the thumb opposing the fingers you could not grasp. You're reminded that these things which are opposed are yet working for a unity, that you couldn't walk without throwing yourself out of balance and recovering yourself with each step. That's forward movement. You get a sense that this thing up there in its virtual space is analogizing the stuff you've lived with all your life—like the systolic and diastolic of the heart; and if you live near the sea, the tides. And the feeling of fatigue at the end of the day and renewal in the morning. Of the sudden rush of blood after eating. Of excitement and calm in this little universe—our body-minds which we have lived with since before we entered the outside world, and which we wash and care for, brushing our teeth, and wiping the dust out of our eyes, keeping our fingers so we can use them for the things we have to do, whether it's scoring papers or opening beer cans. All this is telling us that it's all related and reminding us how much of it goes on even when we forget about it.

When you see that image out there made by another human being, in a wordless kind of way it comes in and your organism adjusts so you can take it in—frequencies are set up as in a radio. You have to tune to the frequency in order to get the thing out of the air. The organism is a sensitive thing, it's tuned right up and takes this thing in. And the organism says, "Yes, I know." Or "I have this difference with it." But when it does that, then that piece of music or that piece of art is a virtual analogy of the morphology of feeling. When it gets there, I've got to call it art. This is more than hitting your finger and yelling "Ouch!" It's more than the sudden scream when you walk around the corner expecting to see your sweetheart and instead there's a nine-foot bear waiting for you. That's part of it but at a little too low a level. Part of it is that you sense the care, commitment, and skill of a person who is able to organize this with such perfection. In music one of the people that keeps doing this for me is Vivaldi. Vivaldi is; I can say, "Yes, that's how it is."

WHEELER Direct acquaintance through the ear. And then if you wish to distinguish it from science, science is not direct acquaintance, even for the scientist, in the same way that visual perception and aural perception are acquaintance. The scientist has a different kind of acquaintance, not keyed to the kind of perception we've been talking about.

WEISMANN What's he's interested in, and appropriately, is fact. And he may pursue fact with all the inventiveness and creativeness of the artist. But his end is fact.

WHEELER That's right. He may use his feeling to achieve fact. The artist, uses the fact of the canvas or the paint to achieve feeling.

WEISMANN That's right. Art has to do with feeling. And I mean that in the best sense, not in a sentimental or sloppy pseudo-romantic way. I'm talking about all the subtle refined feelings that evidently Poincaré is referring to when he says that he chooses the direction which feels most elegant. That kind of feeling, along with all the more gross feelings; they go into it too. Art *moves* one. It doesn't necessarily *teach* one. And in being moved, you are enlightened or made richer. Maybe enlightened *is* richer. But of one thing I'm sure: if it doesn't move you, it's not working.

Bibliographical Note

Few serious books concerned with the craft of drawing are intended to go much beyond historical treatments of methods and materials. Such, for instance, are the excellent works by James Watrous, *The Craft of Old-Master Drawings* (Madison: University of Wisconsin Press, 1957), and by Charles de Tolnay, *History and Technique of Old Master Drawings* (New York: H. Bittner, 1943).

Two books which do become involved with some of the concerns of this conversation and which may be of considerable help to both teachers and students are Kimon Nicolaïdes' *The Natural Way to Draw* (Boston: Houghton Mifflin, 1941) and Edward Hill's *The Language of Drawing* (Englewood Cliffs: Prentice-Hall, 1966; paper).

It may be that the best way to get close to what drawing is all about is to look at a wide variety of drawings. Seeing how different media function in finished drawings, how widely the interpretation (or "translation") of subject matter has varied from draftsman to draftsman and from time to time, and how in recent times the very "act of drawing" has become an end in itself should encourage personal adventures by teachers as well as students. And if access to original drawings of quality is not possible, there is the rich resource of excellent reproductions. A few books given over mainly to excellent printed facsimiles of drawings in all media are: Jacob Bean, *100 European Drawings in the Metropolitan Museum of Art* (New York: Metropolitan Museum of Art, n.d.), Colin T. Eisler, *Flemish and Dutch Drawings* (New York: Shorewood Publishers, 1963), Bartlett H. Hayes, Jr., *American Drawings* (New York: Shorewood Publishers, 1965), Ira Moskowitz, *Great Drawings of All Time* (4 vol.; New York: Shorewood Publishers, 1962), Monroe Wheeler, *Modern Drawings* (New York: Museum of Modern Art, 1944), and the entire series *Drawings of the Masters* published by Shorewood

Publishers. A selected list of monographs which reproduce the drawings of individual artists from Leonard Baskin through Paul Klee, Rembrandt, and Tiepolo to Andrew Wyeth is given in Hill's *Language of Drawing*.

D.L.W.